

AL•LEONARD  
**GUITAR**  
PLAY-ALONG

**VOL. 34**

# *Classic* **ROCK**

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks

Aqualung JETHRO TULL

Born to Be Wild STEPPENWOLF

The Boys Are Back in Town THIN LIZZY

Brown Eyed Girl VAN MORRISON

Reeling in the Years STEELY DAN

Rock'n Me STEVE MILLER BAND

Rocky Mountain Way JOE WALSH

Sweet Emotion AEROSMITH





# Classic ROCK

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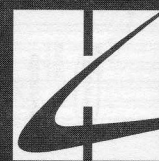
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Bass by Tom McGirr  
Keyboards by Warren Wiegatz  
Drums by Scott Schroedl

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# Pre-Chorus

G A E

Yeah, dar - lin' go make it hap - pen,

let ring ----- let ring -----

5 3 3 3 4 5 7 5 0 9 7 9 (9) 7 9

2nd time, substitute Fill 1

G A E G A

take the world in a love em - brace. \_ Fire all of your guns \_

let ring ----- let ring ----- let ring ----- let ring -----

5 3 3 3 4 5 7 5 0 7 5 7 (7) 5 0 5 3 5 4 3 3 5 7 7

2nd time, substitute Fill 2  
3rd time, substitute Fill 3

E G A E5

at once and ex - plode in - to space. \_\_\_\_\_

let ring ----- let ring -----

0 9 7 7 9 7 9 7 5 3 5 7 5 7 0

Fill 1

14 12 14 (14) 12

0

Fill 2

grad. release

0 7 5 7 (7)

Fill 3

12 14 12 14 12

0



2., 3.

E

Like a true na - ture's child we were

G

A

G

born, born to be wild. We can climb so high,

E5

I nev - er wan - na die.

Chorus

E5

D5

E5

D5

Born to be wild.



E5 D5 E5 D5

Born to be wild.

Organ Solo E5

Play 3 times

E7#9

Play 4 times

E N.C. D.S. al Coda

mp

12 12 10 10 9 10 10 12 10 12 10 9 10 10 12

⊕ Coda

Outro E5

Play 4 times E7#9

Repeat and fade

Additional Lyrics

- I like smoke and lightning,  
Heavy metal thunder,  
Racin' with the wind,  
And the feelin' that I'm under.



# The Boys Are Back in Town

Words and Music by Phil Lynott

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately (♩ =  $\frac{3}{4}$ )

A5 B5 D5 A5

*f* w/ dist. P.M. -----|

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 0 | 4 | 4 | 4 | 2 | 4 | 7 | 2 |
| A | 2 | 0 | 4 | 4 | 4 | 2 | 4 | 7 | 2 |
| B | 0 | 0 | 4 | 4 | 4 | 2 | 2 | 5 | 0 |

1., 2. 3.

B5 D5 A5

P.M. -----|

|     |   |   |   |   |   |   |   |   |     |
|-----|---|---|---|---|---|---|---|---|-----|
| (2) | 0 | 4 | 4 | 4 | 2 | 4 | 7 | 2 | (7) |
| (2) | 0 | 4 | 4 | 4 | 2 | 4 | 7 | 2 | (7) |
| 0   | 0 | 4 | 4 | 4 | 2 | 2 | 5 | 0 | 5   |

Phase N

## Verse

A5 C $\sharp$ m7 D F $\sharp$ 7sus4

1. Guess who just got back \_\_\_ to - day. \_\_\_ Them wild - eyed \_\_\_ boys \_\_\_  
2., 3. See additional lyrics

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 2 | 2 | 4 | 4 | 7 | 7 | 2 |
| 2 | 2 | 4 | 4 | 7 | 7 | 2 |
| 0 | 2 | 4 | 4 | 5 | 7 | 2 |

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C#m7

F#7sus4

Bm7

that had been a - way. \_ Have-n't changed, \_ had - n't much to say,

but man, I still think them \_ cats are cra - zy. They were ask - in' if

you were a - round, \_ how you was, \_ where you could \_ be found. \_

Told them you were liv - in' down - town, driv - in' all the old men cra -



# Chorus

A5

B5

- zy. The boys \_ are back in town. \_ The boys \_ are back in town. \_

D5

A5

B5

I said the boys \_ are back in town. \_ The

To Coda

D5

A5

boys \_ are back in town. \_ The boys \_ are back in town. \_ The

B5

D5

boys \_ are back in town. \_ The boys \_ are back in town. \_ The boys \_ are back in town. \_



N.C.

Bridge

Dsus4

D

C#m7

F#7sus4

Bm7

Spread the word — a-round.

E9sus4

F#7sus4

Guess who's back in town. —

P.M. -----|







# Interlude

## N.C.

# Outro

## N.C.

Repeat and fade

## Additional Lyrics

2. You know that chick that used to dance a lot?  
Every night she'd be on the floor shakin' what she got.  
Man, when I tell you she was cool, she was red hot.  
I mean she was steamin'.  
And that time over at Johnny's place,  
Well, this chick got up and she slapped Johnny's face.  
Man, we just fell about the place.  
If that chick don't want to know, forget her.
3. Friday night they'll be dressed to kill  
Down at Dino's Bar and Grill.  
The drink will flow and blood will spill,  
And if the boys wanna fight, you better let 'em.  
That jukebox in the corner blasting out my favorite song.  
The nights are getting warmer, it won't be long.  
Won't be long till summer comes,  
Now that the boys are here again.

**Words and Music by Van Morrison**

## Intro

**Moderately fast Rock ♩ = 144**

N.C.(G)

(C)

(G)

(D)

*mf*

w/ clean tone  
w/ pick & fingers  
*let ring throughout*

|     |                                  |                                  |                                  |                         |
|-----|----------------------------------|----------------------------------|----------------------------------|-------------------------|
| TAB | 12 13 15 13 12<br>12 14 16 14 12 | 12 13 15 13 12<br>13 15 17 15 13 | 12 13 15 13 12<br>12 14 16 14 12 | 10 11 12 10<br>12 . . . |
|-----|----------------------------------|----------------------------------|----------------------------------|-------------------------|

2.

## Verse

(D)

G

C

G

1. Hey, where did we go — days — when the rains —

10 11 12 10

D7

G

C

— came? — Down — in the hol - low, —

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G D7 G

play - in' a new — game. Laugh-ing and a

C G D7

run - ning, hey, — hey, — skip-ping and a jump-ing,

G C G

in the mist - y morn - ing fog — with our, our

D7 C D7

hearts a thump - in'. And you, — my brown - eyed girl. —





G D7 G

tran - sis - tor ra - di - o. — Stand-ing in the

C G D7

sun - light laugh - ing, hid - ing be - hind — a rain-bow's wall. —

G C G

Slip - ping and a slid - ing all a - long the

D7 C D7

wa - ter - fall — with you, — my brown - eyed girl. —

G Em C

You, \_\_\_\_\_ my \_\_\_\_\_

D7 G D7

brown - eyed girl. \_\_\_\_\_ Do you re - mem -

Chorus G

ber when we used to sing? Sha, la, \_\_\_\_\_ la, la, \_\_\_\_\_

C G D7

\_\_\_\_\_ la, la, \_\_\_\_\_ la, la, \_\_\_\_\_ la, la, te, da. \_\_\_\_\_ Just like that.



G C G

Sha, la, \_\_\_\_ la, \_\_\_\_ la, \_\_\_\_ la, \_\_\_\_ la, \_\_\_\_ la, \_\_\_\_ la, la, te, da. \_\_\_\_

D7 G

\_\_\_\_ La, te, da. \_\_\_\_

### Bass Interlude

N.C.(G)

(C)

(G)

(D7)

### Verse

G C G

3. So hard to find \_\_\_\_ my way now \_\_\_\_ that I'm all \_\_\_\_

D7

G

C

— on my — own. — I saw you just — the oth - er day; —

G

D7

G

my, — how you have grown. — Cast — my mem - 'ry back —

C

G

D7

— there, Lord. Some - times I'm o - ver - come think - in' 'bout — it.

G

C

G

Laugh - ing and a run - ning, hey, — hey, — be - hind — the



sta - di - um \_\_\_\_ with you, -

my brown - eyed girl. \_\_\_\_

Em C D7 G

A you, my brown - eyed girl.

(0) 0 0 0 1 3 0 3 2 0 3 1 0 3 3 0 0

0 0 0 0 0

D7

Do you re - mem - ber when, a, we used to sing?

The musical score is written on a grand staff with two treble clefs and a key signature of one sharp (F#). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody. The score is divided into two systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next four measures of the melody and the next four measures of the accompaniment. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chorus

G C G D7

Sha, la, — la, la, — la, la, — la, la, — la, la, te, da. —

# Reeling in the Years

Words and Music by Walter Becker and Donald Fagen

## Intro

Moderate Rock ♩ = 138 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

N.C.

*f*  
w/ dist.

(G)



(G)

(A)

# Verse

N.C.(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

1. Your ev - er last - in'sum-mer, you can see it fad-in' fast. \_ So you grab a piece of some-thin' that you

2., 3. See additional lyrics

(A) (Em) (D#°7) (Dm) (A/C#) (D)

think is gon-na last. \_ Well, you would - n't e-ven know a dia-mond if you held it in your hand. The

(A/C#) (Bm7) (A)

things you think are pre - cious I can't un - der - stand. Are you reel - in' in the

(7) 5 5 5 7 5 6

**Chorus**

G A D/A A D/A A

years; — stow-in' a - way the time? — Are you gath - er - in' up the

3 3 2 3 3 3 2 3 0 2 0 3 3 2 3 0 2 0 0 0/4 4 2 3/4 0 2/2 2/2 3/4 0 2/2 2/2 3/4 0 2/2 2/2 3/4 0

G A

tears? — Have you had e-nough of mine? — Are you reel-in' in the

3 3 2 3 3 3 2 3 0 2 0 3 3 2 3 0 2 0 0 0/4 4 2/2 2/2 3/4 0 2/2 2/2 3/4 0

G A D/A A D/A

years; — stow-in' a - way the time? — Are you gath - er - in' up the

8va loco

19 19 15 15 16 (16) 14 14 14 12 12 (12)

G F#5

tears? \_ Have you had e-nough of mine? \_

3

12 10/12 10 10 (10)

4 4 4 4 4 4 4 4 4 4 2 2

⊕ Coda 1  
Chorus

G A

years; \_ stow-in' a-way the time? \_

3 3 2 0 0 0 2 0 3 3 2 X 2 0 0 4 2 0 0 4 2

G

Are you gath-er-in' up the tears? \_ Have you had e-nough of

4 2 4 2 0 0 4 2 3 3 2 0 0 0 2 0 3 3 2 0 2 0

A G

mine? \_ Are you reel-in' in the years; \_

let ring -----

3 3 4 5



stow-in' a-way the time? \_ Are you gath-er-in' up the tears? \_

A G

Have you had e-nough of mine? \_\_\_\_

F#5

Interlude  
N.C.(G)

(A)

1. 2.

N.C.(G)

0 2 4 2 0 4 2 4 0 2 0 4 2 2 2 4 2 3 2 5 0 2 3 2 2 5 0 2

Guitar Solo  
G

14 (14) 1/2 (14) 9 1/2 7 1 5 5 6 7 5 5 7 1/2 5

7 7 9 7 7 7 0 9 7 9 9 7 9 9 8 7 8

9 8 7 8 9 8 7 8 9 8 7 8 9 9 10 11 11 11 10 11 0 11/12 0

13 0 13/14 12 14 12 14 12 12 14 (14) 12 12 14 12 12 14 12 12 14 12 0 12 14 12 12

A

C/G A

D.S. al Coda 2

G

A C/G

A

# Phasen

⊕ Coda 2  
Chorus  
N.C.(G)

(A)

(G)



(A) mine? \_\_\_\_ Are you reel - in' in the years; \_\_\_\_ (G)

(A) stow-in' a-way the time? \_\_\_\_ Are you gath-er - in' up the

(G) tears? \_\_\_\_ Have you had e - nough of mine? \_\_\_\_ F#5

### Interlude

N.C.(G)

1.

(A)

First system, first staff (A). Treble clef, key of D major. The staff contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff shows the corresponding guitar fretboard with fingerings: 2 2, 2 4, 2 2, 4 2, 2 0, 0 2, 5 2 0, 2 2 0, 0 2, 9 7 0, 7.

2.

Outro  
N.C.(G)

Second system, first staff (2). Treble clef, key of D major. The staff contains a melodic line with eighth notes and triplets. The bottom staff shows the corresponding guitar fretboard with fingerings: 2 0, 2 5 0, 2 2 0, 2 5 0, 2. The second measure of the bottom staff has a double bar line and a final measure with a barre (X) and fingerings 7 5 5 7.

(A)

Third system, first staff (A). Treble clef, key of D major. The staff contains a melodic line with eighth notes and a final measure with a sharp sign. The bottom staff shows the corresponding guitar fretboard with fingerings: X / 7 5 5 7 6, / 7 5 5 7 / 7 5 5 7 5 / 17 X / 7 5 5 7.

(G)

Fourth system, first staff (G). Treble clef, key of D major. The staff contains a melodic line with eighth notes and triplets. The bottom staff shows the corresponding guitar fretboard with fingerings: 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5.

(A)

Fifth system, first staff (A). Treble clef, key of D major. The staff contains a melodic line with eighth notes and triplets. The bottom staff shows the corresponding guitar fretboard with fingerings: 7 8 7 5 7 8 7 5 7 8 7 5 7 (7) 5 7 8 7 5 7 8 7 5 7 5 7 7 5.





**Words and Music by Steve Miller**

**Moderately** ♩ = 120

E

w/ clean tone

let ring -----

3.

N.C.

A#5

1. Well, I've been

### § Verse

A6

look-in' real hard, and I'm try-in' to find a job, but it just keeps get - tin' tough - er ev - 'ry

3. *See additional lyrics*

P.M.

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A6 A5

A6 A5

E5

E6 E5

E6 E5

E6 E5

day.

But I got \_\_\_\_ to do my part,

'cause I know in my heart,

I got to

P.M. -----

7  
57  
59  
57  
57  
57  
59  
57  
52  
02  
04  
02  
02  
04  
02  
02  
02  
04  
02  
02  
04  
02  
0

B5

B6 B5

B6 B5

B6 B5

B6 B5

B6 B5

B6 B5

please my sweet, mm, ba - by, yeah. \_\_\_\_

Well, I ain't \_\_\_\_ su - per - sti - tious, and I

P.M. -----

9  
79  
711  
79  
79  
79  
711  
79  
79  
79  
711  
79  
79  
79  
711  
79  
79  
79  
711  
79  
7

B6 B5

B6 B5

A5

A6 A5

A6 A5

A6 A5

A6 A5

don't get sus - pi - cious, but my wom - an is a friend of mine. \_\_\_\_

And I know \_\_\_\_

P.M. -----

9  
79  
711  
79  
79  
79  
711  
79  
77  
57  
59  
57  
57  
59  
57  
57  
59  
57  
57  
59  
57  
5

E5

E6 E5

E6 E5

E6 E5

E6 E5

B5

B6 B5

B6 B5

\_\_\_\_ that it's true \_\_\_\_ that all the things that I do will come back \_\_\_\_ to me in my sweet - n

P.M. -----

2  
02  
04  
02  
02  
02  
04  
02  
02  
02  
04  
02  
02  
04  
02  
09  
79  
711  
79  
79  
711  
79  
7

To Coda



# Chorus

B6 B5 B6 B5 B5 B6 B5 B6 B5 B6 B7 B5

time. So keep on rock - in' me, ba - by. Keep on a

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 12 12 9 9

A5 A6 A5 A6 A5 A6 A7 A5 E5 E6 E5 E6 E5

rock - in' me, ba - by. Keep on a rock - in' me, ba - by.

P.M. -----

7 7 9 7 7 7 9 7 7 7 9 10 10 10 7 7 2 2 4 2 2 2 4 2

E6 E7 E5 B5 B6 B5 B6 B5 B6 B7 B6

Keep on a rock - in' me, ba - by. 2. I went from

P.M. -----

2 2 4 5 5 5 2 2 9 9 11 9 9 9 11 9 9 9 11 12 12 12 12 11 11 11

## Verse

B5 B6 B5 B6 B5 B6 B5 B6 B5 A5 A6 A5 A6 A5

Phoe-nix, Ar - i - zo - na all the way to Ta - co - ma, Phil - a - del - phi - a, At - lan - ta, L. A. —

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 7 7 9 7 7 7 9 7



A6 A5

A6 A5

E5

E6 E5

E6 E5

E6 E5

E6 E5

North - ern Cal - i - for - nia where the girls are warm, - so I can

P.M. -----

7 7 9 7 7 7 9 7 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

## Chorus

B5 B6 B5 B6 B5 B6 B5 B6 B5 B6 B5

be with my sweet ba - by, yeah. Keep on a rock - in' me, ba - by.

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9

B6 B7 B5 A5 A6 A5 A6 A5 A6 A7 A6

Keep on a rock - in' me, ba - by. Keep on a

P.M. -----

9 9 11 12 9 9 9 7 7 9 7 7 7 9 7 7 7 9 10 9 9 0

E5 E6 E5 E6 E5 E6 E7 E5 B5 B6 B5 B6 B5

rock - in' me, ba - by. Keep on a rock - in' me, ba - by.

2 2 4 2 2 2 4 2 2 2 4 5 5 5 2 9 9 11 9 9 9 11 9

B6 B7

A5

B5

E5

B5

N.C.

Ba - by, ba - by, ba - by, keep on rock - in', rock-in' me, — ba - by.

let ring

9 9 11 12 12 7 7 9 (9) 9 9 9 9 (9)

E

B5

A5

Keep on a

let ring

9 9 11 9 11 9 9 11 9 9 11 9 9 11 9 9 11 9 7 (9) X 7 7

B5

E5

B5

N.C.

E

rock - in', rock - in' me, ba - by.

let ring

9 (9) 9 9 9 9 9 11 9 11 9 11 9 11 9 11 9

D.S. al Coda

A5 A#5

N.C.

(Who.) Who, — who, — who, — yeah. —

2 5 2 5 5 2 2 5 7 7 8

# Outro-Chorus

B5 B6 B5 B6 B5 B6 B5 B6 B5

rock - in' me, ba - by. Keep on a

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9

A5 A6 A5 A6 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5

rock - in' me, ba - by. Keep on a rock - in' me, ba - by.

P.M. -----

7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7 2 2 4 2 2 2 4 2

E6 E5 E6 E5 B5 B6 B5 B6 B5 B6 B5 A5

Keep on a rock - in' me, rock - in' me, rock - in', ba - by, ba - by, ba - by. Keep on

P.M. -----

2 2 4 2 2 2 4 2 9 9 11 9 9 9 11 9 9 9 11 9 9 9 7

*Repeat and fade*

## Additional Lyrics

- Don't get suspicious, now don't be suspicious,  
Babe, you know you are a friend of mine.  
And you know that it's true, that all the things that I do  
Are gonna come back to you in your sweet time.  
I went from Phoenix, Arizona, all the way to Tacoma,  
Philadelphia, Atlanta, L.A.  
Northern California where the girls are warm,  
So I could hear my sweet, mm, baby say.



# Rocky Mountain Way

Words and Music by Joe Walsh, Joe Vitale, Ken Passarelli and Rocke Grace

## Intro

Moderately ♩ = 84 (♩ =  $\overset{\frown}{\text{3}}$ )

1., 2., 3.

4.

E5

1., 2., 3.

4.

D5

E5

A5

## Verse

E5

A5

E5

1. Spent the last \_\_\_ year rock - y moun-tain way, \_\_\_ could-n't get much high -

2. See additional lyrics

A5

E5

A5

er. \_\_\_\_\_ Out to pas - ture, think it's safe to say, \_\_\_\_\_

## Bridge

E5 "Time to o - pen fire." \_\_\_\_\_ And we don't need the la - dies

A5 A6 A5 A6 E5 E6 E5 E6 E5 E6 E5 cry - in' 'cause the sto - ry's sad, \_\_\_\_\_ 'cause the

A5 A6 A5 A6 A5 A6 A5 A6 B5 rock - y moun-tain way \_\_\_\_\_ is bet - ter than the way \_\_\_\_\_ we had. \_\_\_\_\_





D5 E5

(9/7) 0 11/7 0 9/7 0 11/7 0 7/5 0 7/5 0 7/5 0 7/5 9/7 0 11/7 0 9/7 0 11/7 0

D5 E5 A5 E5 N.C.

7/5 0 7/5 0 7/5 0 7/5 9/7 (9/7) 0 2/2 0 1/2 2/0

**Guitar Solo**  
N.C. (E7)

w/ talk box

0 7 5 5 7 5 5 7 5 7 6 5 3 0 0

0 7 5 5 0 5 5 5 5 7 6 5 3 0 0 7 5 5 7 0 7 5 7

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including triplets and wavy lines indicating vibrato. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 5 7, 7 5, 5, 6 5, 3, 7, 5, 7, 5 7, 5 7, 7 5, 5, 6 5, 3, 0, 0.

Second system of musical notation. The top staff continues the melodic line with eighth notes, triplets, and wavy lines. The bottom staff shows fret numbers: 9, 7, 6, 9, 9, 8, 10, 10, 10, (10), 8, 9, 9, 9, 7, 6, 9. It includes fingerings (1) and a half-bow/breath mark (1/2).

Third system of musical notation. The top staff features a melodic line with eighth notes, triplets, and wavy lines. The bottom staff shows fret numbers: X, 4, 3, 4, 9, 0, 14, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, (14), 12, 12, 0, 12. It includes fingerings (1) and a half-bow/breath mark (1/2).

Fourth system of musical notation. The top staff continues the melodic line with eighth notes, triplets, and wavy lines. The bottom staff shows fret numbers: 15, 15, 15, 15, (15), 12, 14, (14), 12, 14, 12, (12), 12, 14, 12, 12, 14, 12, 12, 14, 12, 12, 15, 12. It includes fingerings (1) and a half-bow/breath mark (1/2).





# Sweet Emotion

Words and Music by Steven Tyler and Tom Hamilton

## Intro

Moderately ♩ = 96

N.C.(A) (D/A) (A)

*mf*  
w/ dist. & talk box

|   |   |  |   |   |   |   |   |   |
|---|---|--|---|---|---|---|---|---|
| T |   |  | 3 | 3 | 3 |   | 2 | 2 |
| A |   |  | 4 | 4 | 4 | 4 |   |   |
| B | 0 |  |   |   |   |   | 0 | 0 |

(D/A) A5

15ma ----- loco

Harm. let ring ----- let ring -----

|   |   |   |   |   |  |   |   |   |   |   |   |
|---|---|---|---|---|--|---|---|---|---|---|---|
|   |   | 0 | 2 | 3 |  | 2 | 4 | 2 | 4 | 2 | 0 |
| 4 | 0 | 0 | 0 |   |  |   |   |   |   |   |   |

D/A N.C.(A)

talk box off

|   |   |   |     |   |   |   |   |     |   |   |     |   |   |     |   |   |   |   |   |
|---|---|---|-----|---|---|---|---|-----|---|---|-----|---|---|-----|---|---|---|---|---|
| 3 | 2 | 4 | (4) | 2 | 3 | 2 | 4 | (4) | 2 | 4 | (4) | 2 | 4 | (4) | 2 | 3 | 2 | 4 | 0 |
|---|---|---|-----|---|---|---|---|-----|---|---|-----|---|---|-----|---|---|---|---|---|

## Chorus

1. 2.

N.C.(A) (D/A) (A) (A)

Sweet e - mo - tion. tion.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

Verse  
A5

D5 A5

1. Talk a - bout things and no - bod - y cares, you're  
3. See additional lyrics

D5 A5 D5 A5

wear - in' out things that no - bod - y wears. You're

D5 A5 D5 A5

call - in' my name, but I got - ta make clear, I

D5 A5

D5 A5

can't say, ba - by, where I'll be in a year. \_

### Interlude

N.C.

2. Some  
4. You

### Verse

D5 A5

D5 A5

sweet - talk - in' ma - ma with a face like a gent said my  
4. See additional lyrics



D5 A5

D5 A5

get up and go — must've got up and went. — Well, I

D5 A5

D5 A5

got good news, she's a real — good li - ar, 'cause my

D5 A5

D5 A5

back - stage boo - gie, set yo' pants on fire.

Interlude

N.C.

Play 3 times

Musical notation for the first system, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The melody consists of eighth and quarter notes. The bass line is represented by a single line with fret numbers: 5 3 5 0 2 2 3 3 3 4 4 5.

# Chorus

N.C.(A)

Musical notation for the Chorus section, starting with a treble clef, key signature of three sharps, and a 2/2 time signature. The melody includes a long note followed by a quarter note. The bass line features fret numbers: 5 3 0 0 0 2 2 0 4 5 0 3 4.

(D/A)

(A)

Musical notation for the second system of the Chorus, continuing the melody and bass line. The bass line fret numbers are: 2 0 0 0 2 2 0 4 5 0 3 4.

Musical notation for the third system of the Chorus, concluding the section. The bass line fret numbers are: 2 0 0 0 2 2 0 4 5 0 3 4.

(D/A)

(A)

mo - tion. 3. I

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures: the first has a whole note 'mo' and the second has a dotted quarter note 'tion.' followed by a quarter rest and a quarter note '3. I'. The middle staff is a guitar line in treble clef with a key signature of three sharps. It contains two measures of eighth-note chords: the first measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#); the second measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#). The bottom staff is a guitar line in bass clef with a key signature of three sharps. It contains two measures of fret numbers: the first measure has fret numbers 2, 0, 2, 2, 0, 4, 5, 0, 3, 4; the second measure has fret numbers 2, 0, 0, 2, 2, 0, 4, 5, 0, 3, 4.

⊕ Coda

The Coda section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains two measures: the first has a half note 'grad. bend' and a quarter note '1/2'; the second has a half note '1' and a quarter note 'fdbk. 1 1/2'. The middle staff is a guitar line in treble clef with a key signature of three sharps. It contains two measures of eighth-note chords: the first measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#); the second measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#). The bottom staff is a guitar line in bass clef with a key signature of three sharps. It contains two measures of fret numbers: the first measure has fret numbers 5, 3, 5, 0, 2, (2), (2), (2), (2); the second measure has fret numbers 5, 0, 2, (2), (2), (2), (2), (2). The text 'Pitch: F#' is written at the bottom right.

Outro-Guitar Solo

E5

The first part of the Outro-Guitar Solo consists of two staves. The top staff is a guitar line in treble clef with a key signature of three sharps. It contains two measures of eighth-note chords: the first measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#); the second measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#). The bottom staff is a guitar line in bass clef with a key signature of three sharps. It contains two measures of fret numbers: the first measure has fret numbers 0, 0, 5, 0, 7, 7, 5, 0, 3, 4; the second measure has fret numbers 0, 0, 5, 0, 7, 7, 5, 0, 3, 4.

The second part of the Outro-Guitar Solo consists of two staves. The top staff is a guitar line in treble clef with a key signature of three sharps. It contains two measures of eighth-note chords: the first measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#); the second measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#). The bottom staff is a guitar line in bass clef with a key signature of three sharps. It contains two measures of fret numbers: the first measure has fret numbers 0, 0, 5, 0, 7, 7, 5, 0, 3, 4; the second measure has fret numbers 0, 0, 5, 0, 7, 7, 5, 0, 3, 4.

The third part of the Outro-Guitar Solo consists of two staves. The top staff is a guitar line in treble clef with a key signature of three sharps. It contains two measures of eighth-note chords: the first measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#); the second measure has a half note chord (F#, C#, G#) and a quarter note chord (F#, C#, G#). The bottom staff is a guitar line in bass clef with a key signature of three sharps. It contains two measures of fret numbers: the first measure has fret numbers 15/14, 16/15, 15/14, 16/15, 15/14, 16/15, 15/14, 16/15, 15/14, 16/15; the second measure has fret numbers 15/14, 16/15, 15/14, 16/15, 15/14, 16/15, 15/14, 16/15, 15/14, 16/15. The text '1/4' is written at the bottom right.



[illegible]

*Begin fade*

15 15 (15) 12 14 14 14 (14) 12 14 12 11 14 12 14 12

15 15 (15) 12 14 14 14 (14) 12 14 12 (13) 14 12 15 14 12 14 12 14

15 15 (15) 12 14 14 14 (14) 12 14 12 (13) 12 15 14 12 14 12 14

15 15 (15) 12 14 14 14 (14) 12 14 12 (13) 14 12 12 12 12

*Fade out*

#### Additional Lyrics

3. I pulled into town in a police car,  
Your daddy said I took you just a little too far.  
You're tellin' me things but your girlfriend lied,  
You can't catch me 'cause the rabbit done died.  
Yes, it did!
4. You stand in the front just a shakin' yo ass,  
I'll take you backstage, you can drink from my glass.  
I'm talkin' 'bout somethin' you can sure understand,  
'Cause a month on the road and I'll be eatin' from your hand.

**Words and Music by Ian Anderson and Jennie Anderson**

## Intro

**Moderately** ♩ = 120

$$\frac{G_m}{(E_m)}$$

N.C.

$$\frac{G_m}{(E_m)}$$

N.C.

(Em)      (Em)

*f*  
w/ dist.

**TAB**

2 0 3 0 1 0      2 0 3 0 1 0

\*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

### § Verse

$$\begin{matrix} \text{Gm} \\ (\text{Em}) \end{matrix}$$

Db  
(Bb)

E<sub>b</sub>  
(C)

1., 2. Sit - ting on a park bench, eye - ing lit - tle girls with -

F  
(D)

E<sup>b</sup> F    E<sup>b</sup> F G<sup>b</sup> D<sup>b</sup>  
(C) (D)    (C) (D) (E<sup>b</sup>) (B<sup>b</sup>)

E♭  
(C)

$\text{D}^b \quad \text{G}^b$   
 $(\text{B}^b) \quad (\text{E}^b)$

F $\flat$    C $\flat$    D  
(D $\flat$ ) (A $\flat$ ) (B)

— bad in - tent. *Laughter.*



Gm (Em) Db (Bb) Eb (C) F (D) Eb F (C) (D)

Snot's run-ning down his nose, greas - y fin - gers smear - ing shab - by clothes. \_\_\_\_

2 0 3 0 1 0 3 3 3 (3) 5 5 5 7 7 7 3 5

Eb F Gb Db Eb Db Gb Fb Cb D Gm (C) (D) (Eb) (Bb) (C) (Bb) (Eb) (Db) (Ab) (B) (Em)

Hey, Aq - ua - lung. Dry - ing in the cold sun,

3 5 1 1 3 3 3 3 1 1 1 4 4 2 2 0 3 0 1 0

Db (Bb) Eb (C) F (D) Eb F (C) (D)

watch - ing as the fril - ly pant - ies run. \_\_\_\_

3 3 3 (3) 5 5 5 7 7 7 3 5

Eb F Gb Db Eb Db Gb Fb Cb D (C) (D) (Eb) (Bb) (C) (Bb) (Eb) (Db) (Ab) (B)

Hey, Aq - ua - lung. \_\_\_\_

3 5 1 1 3 3 3 3 1 1 1 4 4 2

Gm (Em) Db (Bb) Eb (C)

Feel - ing like a dead — duck, spit - ting out pie - ces of his

2 0 3 0 1 0 3 3 3 (3) 5 5 5

F (D) Eb (C) F (D) Eb (C) F (D) Gb (Eb) Db (Bb) Eb (C) To Coda Db (Bb) Gb (Eb)

bro - ken — luck. — { Oh, — Hey, — } Aq - ua - lung. —

7 7 7 3 5 3 5 1 1 3 3 3 3 1 1

## Bridge

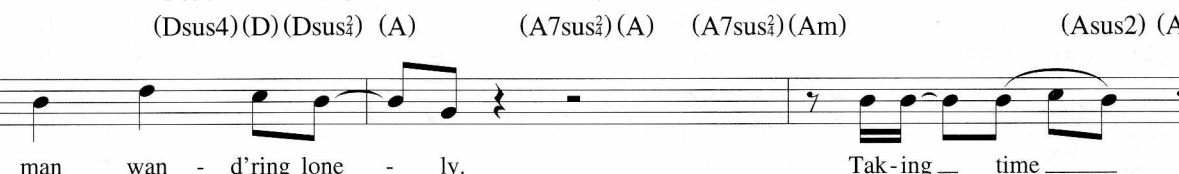
F $\flat$  C $\flat$  D Gm Fsus $\sharp_2$  F Fsus $\sharp_2$  F Fsus $\sharp_2$   
(D $\flat$ ) (A $\flat$ ) (B) (E $m$ ) (Dsus $\sharp_2$ ) (D) (Dsus $\sharp_2$ ) (D) (Dsus $\sharp_2$ )

Sun streak - ing cold, — an

\*w/ tone filter, next 43 1/2 meas.

\*w/ tone filter, next 43 1/2 meas.

F Fsus4 F Fsus4 C C7sus4 C C7sus4 Cm Csus2 Cm C7sus4  
(D) (Dsus4) (D) (Dsus4) (A) (A7sus4) (A) (A7sus4) (Am) (Asus2) (Am) (A7sus4)



old man wan - d'ring lone - ly. Tak - ing time the

Gm (Em) Gm7 (Em7) (Em) F (D) Fsus<sub>4</sub><sup>2</sup> F (Dsus<sub>4</sub><sup>2</sup>) (D) Fsus<sub>4</sub><sup>2</sup> F (Dsus<sub>4</sub><sup>2</sup>) (D) Fsus<sub>4</sub> F Gm7 (Dsus<sub>4</sub>) (D) (Em7)

on - ly way — he knows. —

Gm (Em) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>)

Leg — hurt - ing bad, — as he

F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) C (A) C7sus<sub>4</sub><sup>2</sup> (A7sus<sub>4</sub><sup>2</sup>) C (A) C7sus<sub>4</sub><sup>2</sup> (A7sus<sub>4</sub><sup>2</sup>) Cm (Am) Csus<sub>2</sub> (Asus<sub>2</sub>) Cm (Am) C7sus<sub>4</sub><sup>2</sup> (A7sus<sub>4</sub><sup>2</sup>)

bends to pick — a dog - end. He goes down to the bog —

Gm (Em) Gm7 (Em7) (Em) F (D) Fsus<sub>4</sub><sup>2</sup> F (Dsus<sub>4</sub><sup>2</sup>) (D) Fsus<sub>4</sub><sup>2</sup> F (Dsus<sub>4</sub><sup>2</sup>) (D) Fsus<sub>4</sub> F Gm7 (Dsus<sub>4</sub>) (D) (Em7)

— and — warms — his — feet.

54



C (A) C7sus<sub>4</sub> C (A7sus<sub>4</sub>) (A) C7sus<sub>4</sub> (Am) Csus<sub>2</sub> (Asus<sub>2</sub>) Cm (Am) C7sus<sub>4</sub> (A7sus<sub>4</sub>) (Em) Gm (Em7) Gm (Em)

- y. You poor old sod, — you see it's on - ly

F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Gm7 (Em7)

me.

Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Gm7 (Em7)

**Fast** ♩ = 176  
 Gm (Em) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Gm (Em) Gm11 (Em11)

Do you still re-mem - ber De - cem - ber's fog - gy freeze, — when the

Gm (Em) F (D) Fsus<sup>4</sup> (Dsus<sup>4</sup>) F (D) Gm (Em) Gm11 (Em11)  
 ice that clings \_ on \_ to your beard \_ was scream - ing ag - o - ny? \_ Hey! Then you  
 \*w/ out tone filter

Gm (Em) F (D) Fsus<sup>4</sup> (Dsus<sup>4</sup>) F (D) Gm (Em)  
 snatch your rat - tl - ing last \_ breaths with deep sea div - er sounds \_ and the

Cm (Am) F (D) Fsus<sup>4</sup> (Dsus<sup>4</sup>)  
 flow - ers bloom \_ like \_ mad - ness in \_ the \_ spring. \_

F (D) Fsus<sup>4</sup> (Dsus<sup>4</sup>) F (D) Fsus<sup>4</sup> (Dsus<sup>4</sup>) F (D) Gm7 (Em7) Gm (Em)  
 Sun \_ streak - ing

F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>) F (D) C (A) C7sus<sub>2</sub> (A7sus<sub>2</sub>) Cm (Am)

cold, — an old man wan - d'ring lone - ly, tak - ing time — the

Gm (Em) F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>)

on - ly way — he — knows.

Gm (Em) F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>) F (D) C (A) C7sus<sub>2</sub> (A7sus<sub>2</sub>)

Leg hurt - ing bad, — as he bends to pick — a dog - end. He

Cm (Am) Gm (Em) F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>2</sub> (Dsus<sub>2</sub>)

goes down — to the bog — and warms — his — feet.

F (D) Fsus4 F Fsus<sup>2</sup> Gm (Dsus4) (D) (Dsus<sup>2</sup>) (Em)

Whoa, ho, ho, no. Feel - ing a - lone, -

F (D) Fsus<sup>2</sup> F (Dsus<sup>2</sup>) (D) C (A) C7sus2 (A7sus2)

the ar - my's up the road. Sal -

Cm (Am) Gm (Em) F (D) Fsus<sup>2</sup> (Dsus<sup>2</sup>)

va - tion a la mode and a cup of tea.

F (D) Fsus4 F Fsus<sup>2</sup> Gm (Dsus4) (D) (Dsus<sup>2</sup>) (Em) F (D) Fsus<sup>2</sup> (Dsus<sup>2</sup>)

Aq - ua - lung, my friend, don't - you





(A)

0 2 0 2 2 4 0 0 2 4 2 2 0

Cm  
(Am)

Gm  
(Em)

0 1 2 0 0 0 0

F  
(D)

0 2 0 2 2 2 2 4 2 4 2 2 4 2 4 2 4 3 5 (5) 3 2 4

Guitar Solo

Gm  
(Em)

E♭  
(C)

F  
(D)

Gm  
(Em)

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Gm  
(Em)

E♭  
(C)

F  
(D)

Gm  
(Em)

4 (4) 2 0 2 0 2 0 3 0 3 0 2 0 0 2 0 2

Eb (C)
F (D)
Gm (Em)

let ring - -

Gm (Em)
Eb (C)
F (D)

let ring - - - - -

let ring - -

let ring - -

Gm (Em)
Eb (C)

let ring - - -

F (D)
Gm (Em)
Eb (C)

let ring - - - -

F (D)
Gm (Em)
Eb (C)

F (D) Gm (Em) Eb (C)

let ring - - - - -

F (D)

let ring - - - - -

**Bridge**  
A tempo

Gm (Em) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>) F (D) Fsus<sub>4</sub> (Dsus<sub>4</sub>)

Dee, \_ dee, dee, dee, \_

dee, dee, dee, dee, \_ dee, dee. \_

C (A) C7sus<sub>4</sub> (A7sus<sub>4</sub>) C (A7sus<sub>4</sub>) Cm (Am) Csus<sub>2</sub> (Asus<sub>2</sub>) Cm (Am) C7sus<sub>4</sub> (A7sus<sub>4</sub>) Gm (Em) Gm7 (Em7) Gm (Em)

Dee, dee, dee, dee, dee, \_ dee, \_ dee, dee, dee, dee. \_



F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) F (D) Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>) F (D) Gm7 (Em7) Gm Fsus<sub>4</sub><sup>2</sup> (Dsus<sub>4</sub><sup>2</sup>)

Aq - ua - lung, my

F F#sus4 F F#sus4 F F#sus4 F C7#sus4 C C7#sus4  
(D) (D#sus4) (D) (D#sus4) (D) (D#sus4) (A) (A7#sus4) (A) (A7#sus4)

friend, — don't you start a - way — un - eas - y. You

[illegible]

F<sub>sus4</sub><sup>2</sup> F (D<sub>sus4</sub><sup>2</sup>) (D)      F<sub>sus4</sub> F F<sub>sus4</sub><sup>2</sup> (D<sub>sus4</sub>) (D) (D<sub>sus4</sub><sup>2</sup>)      F (D)      F<sub>sus4</sub><sup>2</sup> F (D<sub>sus4</sub><sup>2</sup>) (D)      F<sub>sus4</sub><sup>2</sup> F (D<sub>sus4</sub><sup>2</sup>) (D)      G<sub>m</sub>7 (E<sub>m</sub>7)

Interlude

Gm (Em) N.C. Gm (Em) N.C.

2 0 3 0 1 0 2 0 3 0 1 0

Detailed description: This section contains two measures of music. Each measure starts with a treble clef, a key signature of one sharp (F#), and a Gm (Em) chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole rest. The bass line consists of a wavy line. The second measure is identical to the first.

⊕ Coda

Outro

F $\flat$  C $\flat$  D Gm N.C.  
(D $\flat$ ) (A $\flat$ ) (B) (Em)

1 4 4 4 2 2 0 3 0 1 0

Detailed description: This section contains two measures of music. The first measure starts with a treble clef, a key signature of one sharp (F#), and chords F $\flat$  (D $\flat$ ), C $\flat$  (A $\flat$ ), and D (B). The melody consists of eighth notes: F $\flat$ 4, G $\flat$ 4, A $\flat$ 4, B4, A $\flat$ 4, G $\flat$ 4, F $\flat$ 4. This is followed by a whole rest. The bass line consists of a wavy line. The second measure is identical to the first.

Gm (Em) N.C. Gm (Em)

2 0 3 0 1 0 2 0 3 0 1 0

Detailed description: This section contains two measures of music. Each measure starts with a treble clef, a key signature of one sharp (F#), and a Gm (Em) chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole rest. The bass line consists of a wavy line. The second measure is identical to the first.

Free time

D $\flat$ 5 Eb5 F5  
(B $\flat$ 5) (C5) (D5)

Whoa, oh, \_\_\_\_\_ oh, Aq - ua - lung. \_\_\_\_\_

3 3 7 7  
1 5 5 5

Detailed description: This section contains four measures of music. The first measure starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole rest. The bass line consists of a wavy line. The second measure is identical to the first. The third measure is identical to the first. The fourth measure is identical to the first.

# Guitar Notation Legend

Notes:

The musical staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G#4. The fourth measure contains a whole note G4. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 2 on the 4th string. The second measure shows an open 8 on the 1st string and an open 8 on the 2nd string. The third measure shows an open 8 on the 1st string and an open 8 on the 2nd string. The fourth measure shows an open 8 on the 1st string and an open 8 on the 2nd string.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a half-step bend. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a half-step bend.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a half-step bend. The third measure contains a whole note G4. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a half-step bend. The third measure shows a 9 on the 4th string.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a hammer-on. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 11 on the 4th string.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a trill. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 7 on the 4th string. The second measure shows a 9 on the 4th string.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with tremolo picking. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 5 on the 4th string. The second measure shows a 7 on the 4th string.

**(accent)**

• Accentuate note (play it louder)

**(staccato)**

• Play the note short

**D.S. al Coda**

• Go back to the sign (§), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

**D.C. al Fine**

• Go back to the beginning of the song and play until the measure marked "Fine" (end).

**WHOLE-STEP BEND:** Strike the note and bend up one step.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a whole-step bend. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a whole-step bend.

**PRE-BEND:** Bend the note as indicated, then strike it.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a pre-bend. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a pre-bend.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a pull-off. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 11 on the 4th string. The second measure shows a 9 on the 4th string.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with tapping. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 12 on the 4th string. The second measure shows a 9 on the 4th string.

**VIBRATO BAR DIVE AND RETURN:**

The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with vibrato bar dive and return. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 0 on the 4th string. The second measure shows a 0 on the 4th string.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a grace note bend. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a grace note bend.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with vibrato. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with vibrato.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a legato slide. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 7 on the 4th string. The second measure shows a 9 on the 4th string.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a natural harmonic. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 12 on the 4th string. The second measure shows a 12 on the 4th string.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with vibrato bar scoop. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 4 on the 4th string. The second measure shows a 5 on the 4th string.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a slight bend. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with a slight bend.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with palm muting. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 9 on the 4th string. The second measure shows a 9 on the 4th string with palm muting.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a shift slide. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 7 on the 4th string. The second measure shows a 9 on the 4th string.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with a pinch harmonic. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 5 on the 4th string. The second measure shows a 5 on the 4th string.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with vibrato bar dip. The guitar tablature shows the strings E, B, G, D, A, E. The first measure shows a 7 on the 4th string. The second measure shows a 7 on the 4th string.

## Additional Musical Definitions

**(accent)**

• Accentuate note (play it louder)

**(staccato)**

• Play the note short

**D.S. al Coda**

• Go back to the sign (§), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

**D.C. al Fine**

• Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Fill**

• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**N.C.**

• Instrument is silent (drops out).

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with repeat measures between signs.

• Repeat measures between signs.

The musical staff shows a treble clef and a 4/4 time signature. The first measure contains a whole note G4. The second measure contains a whole note G4 with first and second endings.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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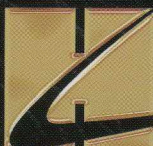
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